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九
鬼
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八
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秘
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Kukishinden Ryu Happo Biken
(Nine Demon Gods Transmission School Eight Methods Of Secret Sword)

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構

構 Kamae (Postures)

上段の構

上段の構 Jodan no kamae (Upper Level Posture)

The feeling for this Kamae is to pound the Uke down to the ground in the space of one breath with a very strong intention.

The lower body is the same as with Seigan no Kamae – only you switch feet (left foot forwards instead of the right foot). The sword is held at a 45 degree angle above your head – your left hand should be parallel to the top of your forehead and about a fists width away from it – your right hand is directly above your crown. All points on your grip and points on Kamae correction can be found in the description for Seigan no Kamae.

青眼の構

青眼の構 Seigan no Kamae (Correct Eye Posture)

The intention with this Kamae is to control and manipulate the Uke with your strategy and make him attack where you want him to. You do this by moving the kissaki very slightly to create openings for the Uke to attack. This is Kyojutsu. You should also have the feeling is of stabbing at the Uke's eyes if you want to keep him away. Point the tip of the sword so that it is on the line between yours and the Uke's eyes. Keep your elbows in and hold your left hand near your right hipbone, about 1 fist width away. Keep your grip on the tsuka loose.

The feet are approximately 2 ½ to 3 feet apart with your heels parallel. The front foot (right) is pointed straight forwards. The back foot (left) points 45 degrees to the rear. Lower your centre of gravity as much as is comfortable (this takes time). Your knees should hide your feet if you are looking down (important point). Make sure the knees are not buckling inwards to take the strain. This will hurt initially but the pain is temporary and, if practiced correctly, will build strong legs. This is an important point. Your back is straight with this Kamae. Make sure your backside is not sticking out. This is a common mistake and should be corrected from the start. Your weight should be about 60/40 to the rear. Keep your shoulders relaxed and do not hunch them. Point the tip of the sword so that it's pointed at the Uke's eyes (imagine a straight line going from the tsuka, up the blade and straight to the Uke's eyes – this is correct) . Keep your elbows in and hold your left hand near your right hipbone, and the right hand should hold the tsuka with the feeling of just gripping lightly with your ring and middle fingers. This is an important point. Keep your neck and head straight and relaxed and pointing towards the Uke. Do not tilt your head to the side. This is a common mistake and should be corrected from the start. Fix your eyes on the Uke. Take all tension out of your body and relax, and remember to keep your grip on the tsuka light.

中段の構

中段の構 Chūdan no Kamae (Middle Level Posture)

The feeling with this Kamae is Mu (emptiness). The intention with this Kamae is to drive the kissaki through the Uke's heart with a very powerful will.

The tsuka follows the line of the right forearm. The only difference between this Kamae and Seigan no Kamae is your left hand raises slightly to place the kissaki towards the Uke's heart. Other than that, all the points are the same.

下段の構

下段の構 Gedan no Kamae (Lower Level Posture)

This Kamae is done with a feeling of making the Uke stop or hesitate with the intention to stab the Uke's foot at the Kyusho called Toki. Keeping the weight slightly further back is important in this Kamae.

From Chudan no Kamae, keep the left hand in the same position and lower the right hand so that the kissaki points to Toki on the Uke's foot. Stare the Uke firmly in the eyes. Apart from these differences, the kamae is the same as the previous.

天地の構

天地の構 Tenchi no kamae (Heaven And Earth Posture)

This Kamae can be done against any attack – beating the Uke down with one or two attacks.

Point the kissaki at the heavens and keep your right hand next to your right ear. The left and right hands hold the sword very lightly, as if you were just keeping the sword steady. The left foot is forwards and the right foot points to the right. The feet should be about 30 to 40 centimetres apart. Your body is upright. You should drop your hips slightly and keep your shoulders relaxed, and do not hunch them. Take all tension out of your body and relax, and remember to keep your grip on the tsuka light. Your neck and head are straight and relaxed and pointing towards the opponent. Do not tilt your head to the side. This is a common mistake and should be corrected from the start. Fix your eyes on the Uke. (This can easily become Dai Jodan no Kamae also).

一の構

一の構 Ichi no Kamae (Figure One Posture)

To change or adjust at will – to move freely in any direction

From Seigan no Kamae, rock your weight forwards until your front lower leg is perfectly vertical (your upper body is the same as Seigan). Push your left hand forward and keep your right hand where it is – this will bring your sword to a vertical position also. The sword, your lower front leg and your foot should all be on the same vertical line. Now raise the sword up so that the Tsuba is about chin level. That is the basic Kamae. You can also stand with your left leg forwards instead of your right leg (similar to Tosui no Kamae from the Togakure Ryu) or with both legs central (like Shizen no Kamae. The sword remains in a central / vertical position. The Idea with this kamae is to use the blade and the Tsuba like a crosshair to study the Uke.

霞の構

霞の構 Kasumi no Kamae (Haze Posture)

The feeling with this Kamae is to show an opening which invites the Uke to attack. The target that you should offer is your midsection.

This is a Kamae of Kojitsu. Stare vacantly at the Uke's forehead so as to hide your true intentions. Your Kamae for this is similar to Seigan no Kamae from the waist down, only your weight should be just slightly to the rear. The sword is held horizontally above the head, with the tip pointing to the left if the left foot is forward or the right if the right foot is forward. The sword should be held above your head. Make sure that your arms do not obscure your face. At most, they should just cover the chin. Apart from these differences, refer to Seigan no Kamae for the finer points of this Kamae. You

should make a point of offering your stomach as a target for the Uke to attack – this is important.

霞の法

霞の法 Kasumi no Ho (The Principle Of Haze)

Contained within the Kasumi no Ho is the correct attitude for learning and using the sword. It is important to only use strength at the very last moment – at all other times you should remain relaxed and calm. This will allow you to endure long periods of fighting – tire your enemy out whilst conserving your energy. You should firstly defeat the enemy's spirit, secondly his technique and lastly you defeat his body. Using Kasumi no Ho, you can defeat multiple enemy's without tiring.

切基本

Kiri Kihon (Basic Cutting)

What is important to remember when cutting is to avoid over-extending your cut. At the point where the cut finishes, do not carry on cutting as this will leave you open to attack. The feeling of being able to respond to any attack after performing every cut is important.

唐竹割

唐竹割 Karatake Wari (Chinese Bamboo Cut)

This is a cut straight down to the head. From Dai Jodan no Kamae, shift your weight forwards onto your left foot and begin to bring the sword down in an arc – as you feel your right heel starting to lift from the floor, step forwards with the right foot and keep your posture low. As your right foot lands and drops, the sword cut should end.

胴切

胴切 Dō Giri (Torso Cut)

This is for cutting across the Uke's body. From the end of the last movement – step forward with your left foot (again, posture low) turn your sword counter-clockwise (drop the tip to the left) so that the sword is horizontal and your right wrist is over you left wrist and perform your cut across the Uke's torso (blade slices across the Uke's right side ribs). Again, it is important to stop the cut at the point that the sword would exit the Uke's left side ribs. Also perform this cut on the other side.

袈裟切

袈裟切 Kesa Giri (Stole Cut)

Kesa (stole) refers to the Buddhist stole worn by priests – your cut starts at the shoulder and finishes at the opposite side hip.

From the last movement (left foot forward) step forward with your right foot – during the transition of this movement (right wrist still over your left) bring both wrists up above your head and the side of the blade runs parallel to your left forearm (blade edge should be pointed behind you – this acts as a shield as you transition between cuts). From this point, bring the sword down in a diagonal arc starting at the Uke's left shoulder, down to the right hip (again the cut stops there – don't carry on)

逆袈裟切

逆袈裟切 Gyaku Kesa Giri (Reverse Stole Cut)

From the last movement (right foot forwards) step forward with your left foot – during the transition of this movement use your left hand as a pivot and turn the sword up and over counter- clockwise on your left side with your right hand (right wrist will be on top of your left wrist – blade on the outside). As your left foot comes forward, bring the sword up diagonally in an arc, cutting through the Uke's right hip through to the left shoulder.

突

突 Tsuki (Thrust)

From Seigan no Kamae shift your weight forward onto your leading foot (right foot) and thrust the tip of the sword into either the Uke's torso or throat.

秘剣の法

秘剣の法 Hiken no Ho (Way of the Secret Sword)

The meaning of “Sayu Gyaku” is a variation on the previous kata.

付け込

付け込 Tsuke-Komi (Entering)

The Uke begins from Daijodan no Kamae. Begin from Seigan no Kamae. Stare into the Uke’s eyes with a strong intention of piercing him through his breast – as you advance, push the Uke back with this intent. Lower your sword slightly towards Chudan no Kamae to invite the Uke to cut. The Uke begins to attack with Karatake Wari. At the instant the Uke begins this attack – Kiai – this will startle the Uke for a split second. Take this advantage and step in deep with your right foot and kneel down to you left knee and thrust the sword powerfully through the Uke’s breastplate. You must keep your arms straight with the sword as you do this.

左右逆

左右逆 Sayū Gyaku (Opposite Position)

The Uke begins from any Kamae. Begin from Ichi no Kamae. As your sword is perpendicular to yours and the Uke’s face, this leaves the Uke with the choice of attacking either to the left or the right side. If the Uke attacks to your left side, step 45 degrees to the right with your right foot and drop your hips with the feeling of hiding behind your sword – you do not have to knock the Uke’s sword to the left, rather evade and shield with the left side of your blade (if you choose to knock the Uke’s sword to the side, then do not make a big

movement of it – stop your sword upon impact). Then, step in with your left foot and cut the right side of the Uke's neck with a pushing cut. If the Uke attacks to your right side, just do the same technique but on the opposite side.

突き掛

突き掛 Tsuki-Kake (Thrusting)

The Uke begins from Daijodan no Kamae. Begin from Seigan no Kamae. You perform the previous technique (Tsuke Koni). The Uke evades the final thrust by stepping back. Remain in a kneeling position and follow the Uke by stepping forward with your left foot and putting your right knee down and finish with a horizontal cut to the Uke's right side.

左右逆

左右逆 Sayū Gyaku (Opposite Position)

The Uke begins from Daijodan no Kamae. Begin from Gedan no Kamae. The Uke begins to attack with Karatake Wari. At the instant the Uke begins this attack, Kiai, bring your weight to the front leg (bring your back leg forwards slightly) and flick the Kissaki (tip of the sword) towards the Uke's eyes by pushing down on the Tsuka with your left hand – this will startle the Uke for a split second. Then there are three options –

1. Step in with your right foot and cut across the Uke's ribs - right to left (Uke's left side)
2. Step in with your left foot and cut across the Uke's ribs - left to right (Uke's right side)
3. Step in with either your left or right foot and thrust the sword powerfully through the Uke's breastplate.

切上

切上 Kiri-Age (Cutting Up)

The Uke begins from from Daijodan no Kamae. Begin from Chudan no Kamae in a state of Mu. The Uke attacks with Karatake Wari. In response to this attack, step to the side and slightly forwards to the left with your left foot – and at the same time turn your wrists counter clockwise to turn the edge of your sword to the right side. From this position cut upwards from under the Uke's right arm toward the left shoulder (this will send the Uke's arms upwards). Re-align your wrists and thrust your sword into the Uke's right side ribs whilst stepping in with your right foot. The important point in this technique is to study the correct use of the hands / wrists characteristic to the Kukishin Ryu.

左右逆

左右逆 Sayū Gyaku (Opposite Position)

The Uke begins from from Daijodan no Kamae. Begin from Tenchi no Kamae. The Uke attacks with Karatake Wari. Either pull your right foot back one step, then back and to the right with your left foot and immediately cut the left side of the Uke's abdomen with Gyaku Kesa Giri – or perform the same on the opposite side. Try to imagine the power of the wind in a mountain storm blasting up from the lower side of the Uke.

切下

切下 Kiri-Sage (Cut Down)

The Uke begins in Daijodan no Kamae. Begin from Tenchi no Kamae. The Uke cuts down with Karatake Wari. You counter this by stepping to the right with your right foot and bringing both swords

together to lock them – Tsuba to Tsuba. This will create a pushing situation between both of you called Tsuba Zeri Iai (keep your posture low). At this point you must study the Uke's use of force and wait for the correct time to attack. Take a large step to the right side of the Uke with your right foot, turn your body towards the left and cut to the Uke's left shoulder – the feeling when doing this is of pulling with your left elbow and pushing with your right

左右逆

左右逆 Sayū Gyaku (Opposite Position)

The Uke begins in Daijodan no Kamae. Begin from Tenchi no Kamae. The Uke cuts down with Karatake Wari. Then either step to the left with your left foot and cut up to the Uke's right side with either Do Giri or Gyaku Kesa Giri – or – when you get to the point of Tsuba Zeri Iai in Kiri Sage, bring your right elbow up to push the Uke's sword up (step in as you do this), Kick with your right foot to the Uke's torso to knock him back and as your foot lands, Tsuki to finish.

糸止

糸止 Kasugai Dome (Kinshi) (To Stop And Clamp)

The Uke begins from from Daijodan no Kamae. Begin from Gedan no Kamae with the feeling of stabbing his foot if he makes a move. Begin to circle the Uke by moving to the right (use Yoko Aruki). The Uke will naturally turn to follow your movement. Pull your left foot back and bring the sword through Chudan to Jodan and then let out a Kiai. The Uke attacks with Karatake Wari. Immediately leap just to the right with the right foot (your body turns 180 degrees counter-clockwise in mid air) and cut straight down onto the Uke's wrists (Kote). The important point to this technique is to close the distance between yourself and the Uke like a vice.

左右逆

左右逆 Sayū Gyaku (Opposite Position)

This is the same as Kasugai Dome with a different ending – there are 2 –

- 1, The finishing cut is a rising cut underneath the Uke's wrists.
- 2, You finish by dropping the point of your sword back to Chudan, step in with your right foot and Tsuki.

小蝶返し

小蝶返し Kochō-gaeshi (To Cut A Small Butterfly)

The Uke is in Seigan no Kamae. Begin in Daijodan no Kamae. Circle the Uke to the right with Yoko Aruki. On the third step leap around to the right (as in the last technique) and cut straight down to the Uke's Kote. The main point of this technique is to study the Uke's strengths or weaknesses in skill level. Within this technique you must conserve energy and move lightly like a butterfly and gently close the distance.

左右逆

左右逆 Sayū Gyaku (Opposite Position)

This is the same as Kochō-gaeshi with a different ending – there are 2 –

- 1, The finishing cut is Kesa Giri to the Uke's left shoulder.

2, Cut in as if cutting to the Uke's face (Metsubushi) and Tsuki through the Uke's neck.

(For both cuts, it's a circular leap way to the right)

四方斬

四方斬 Shihō-Giri (Four Directional Cutting)

The Uke is in any Kamae. Begin in Tenchi no Kamae and move freely. This is a technique of Sutemi (sacrifice) so discard all feelings and emotions – you must pay no heed to the Uke at all. Step in with your right foot and cut Gyaku Kesa Giri to the Uke's left hip upto the right shoulder, then step in with your left foot, reverse your wrists to bring the sword over to your left side and cut Gyaku Kesa Giri to the Uke's right Hip to the left shoulder – then with a left step, Tsuki. The main point is to keep moving forwards throughout the technique.

左右逆

左右逆 Sayū Gyaku (Opposite Position)

This is the same as Shihō-Giri with a different ending – there are 2 –

1, Instead of finishing with a Tsuki, finish with Karatake Wari to the Uke's head.

2, Finish with a rising cut to the Uke's lower legs. This cut is called 'Gyaku Suso Barai' (either side is fine to cut from – the Uke's position and your position will determine the Taijutsu for this).

八方斬

八方斬 Happō-Giri (Eight Directional Cutting)

The feeling with this technique is to beat the Uke into the ground. This is also a technique of Sutemi.

The Uke is in any Kamae. Begin from Tenchi no Kamae and move freely to the right and close the distance. Step in with your right foot and cut with Kesa Giri to his left shoulder. Then (refer to the Kesa Giri explanation on page 11) raise your hands and then repeat the same cut to his left shoulder.

左右逆

左右逆 Sayū Gyaku (Opposite Position)

This is the same as Happō-Giri – only instead of the second Kesa Giri, replace this cut with Karatake Wari to the Uke's head.

月の輪

月の輪 Tsuki no Wa (Ring Around The Moon)

The Uke is in any Kamae. Begin from Seigan no Kamae. Move freely and advance in – when you are in range of the Uke (一刃一足 Itto Issoku – One Sword, One Step) step in with your right foot and thrust into his throat. Make sure the thrust is straight and natural.

左右逆

左右逆 Sayū Gyaku (Opposite Position)

This is the same as Tsuki no Wa with a different targets for the thrust – there are 2 –

1, Thrust to the ribs.

2, Thrust into the abdomen.

These last three techniques DO appear in the Densho – and from what we have been able to gather they discuss the correct attitude and strategies for a real sword fight. At present we have no further information on these techniques.

不動之剣

不動之剣 Fudō no Ken (Immoveable Sword)

Kuden

遠撃渌

遠撃渌 Engeki-Fuchi (Attacking The Edge From Afar)

Kuden

必妙剣

必妙剣 Himyō-Ken (Delicate Sword)

Kuden